

JIM SHAW

EXTRAORDINARY RENDITION

November 22, 2008 - January 10, 2009

MELROSE GALLERY

Opening Reception

Saturday, November 22, 5 to 8 pm

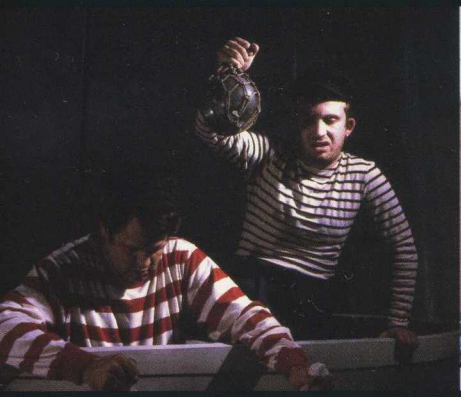
PATRICK PAINTER INC

7025 Melrose Avenue, Los Angeles, CA 90038 USA

T: 323 394 5986 F: 323 934 5169 www.patrickpainter.com

Jim Shaw

The Inky Depths / The Woman in the Wilderness
October 15 – November 12, 2005
Opening reception: October 15, 6 – 8 pm





Metro Pictures

519 West 24th Street New York NY 10011
T 212 206 7100 F 212 337 0070
www.metropicturesgallery.com

Sailor picture: Photo: Heather Culp
Models: Scott Marvel Cassidy and Julian Hoeber
Office picture: Photo: Heather Culp
Models: Scott Marvel Cassidy and Jim Shaw

Opening reception Saturday 27 Feb 6 – 8pm

ADMISSION FREE

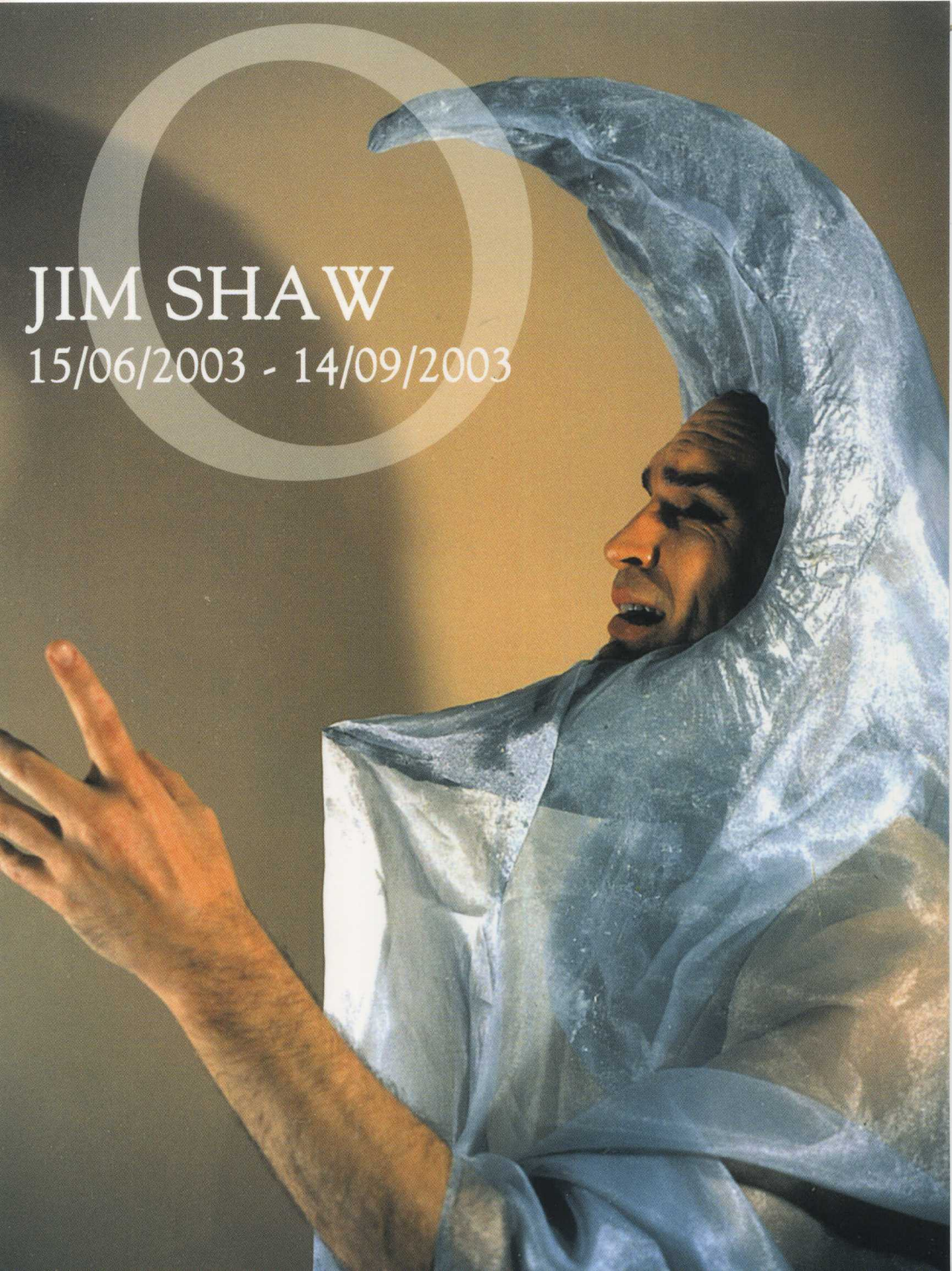
METRO PICTURES

Jim Shaw



27 Feb – 27 Mar 1999

519 West 24th Street New York 10011 T 212 206 7100 F 212 337 0070


JIM SHAW
15/06/2003 - 14/09/2003

JIM SHAW

15/06/2003
14/09/2003

VERNISSAGE / OPENING
SAMEDI 14 JUIN à 18H
SATURDAY JUNE 14 AT 6 PM

Ouverture : du mardi au dimanche de 12h à 19h / Opening hours: From Tuesday to Sunday, 12:00 pm to 7:00 pm. Librairie : spécialisée en art contemporain et architecture / Bookshop: Specialized in contemporary art and architecture. Tarifs d'entrée : 3,5 euros, 2 euros réduit, gratuit avec le Laissez-passer du Magasin / Admission fee: 3,5 euros, 2 euros reduced, free for Magasin year card holders. Visites commentées : gratuites pour les particuliers les samedis et dimanches à 16h (au tarif d'entrée habituel) ; gratuites pour les scolaires sur rendez-vous ; 34 euros + 2 euros par personne ; pour les groupes sur rendez-vous / Guided visits: Every Saturday and Sunday at 4 pm. On appointment for groups. Accès : en voiture de Lyon, autoroute sortie Fontaine-centre ; de Chambéry et Genève, suivre Rocade sud direction Lyon, sortie Europole ; en tramway, ligne A direction Fontaine,arrêt Berriat-le Magasin / Location: By car, highway from Lyons, exit Fontaine-centre ; highway from Chambery and Geneva, follow Rocade sud direction Lyons, exit Europole ; by tramway, line A direction Fontaine, stop Berriat-le Magasin.

Le Magasin, association loi 1901 présidée par M. Daniel Janicot, est subventionné par le Ministère de la Culture et de la Communication - Direction Régionale des Affaires Culturelles Rhône-Alpes, la Région Rhône-Alpes, le Département de l'Isère et la Ville de Grenoble.

Photo Julian Hoeber, costume Karin Gulbran, model Dane Picard.

MAGASIN
Centre National d'Art Contemporain
Site Bouchayer-Viallet, 155 cours Berriat - 38028 Grenoble cedex 1, France

mamco

10, rue des vieux-grenadiers, ch-1205 genève, téléphone 022 320 61 22, fax 022 781 56 81, e-mail mamco@mamco.ch

invitation

01.02. → 30.04.

la Fondation Mamco et
le Musée d'art moderne et contemporain
ont le plaisir de vous convier
le 1er février 2000 à partir de 18 heures
à l'inauguration de :

ARTIST'S FILE

Jim Shaw

Everything must go !

rétrospective 1974–1999

en coproduction avec le *Casino Luxembourg*

Le musée est ouvert au public
tous les jours sauf le lundi
de 12h à 18h
nocturne le mardi jusqu'à 21h

La Fondation Mamco bénéficie du soutien de la Ville et de l'État de Genève (Fonds culturel de la SECSA). Elle remercie l'ensemble de ses partenaires privés, et notamment la Banque Edouard Constant, la Fondation Hans Wilsdorf (montres Rolex), la Fondation de Famille Sandoz, l'Hôtel Beau-Rivage et la Société Aplix (Paris).

Jim Shaw • (1952, Midland ; vit à Los Angeles) Apparu quelque peu en retrait de la scène néo-conceptuelle californienne des années 80, le travail de Jim Shaw participe à l'élaboration des enjeux majeurs de sa génération – critique du statut de l'auteur et négociation de la perte conséquente de l'aura de l'œuvre, renvoi du spectateur à sa condition malaisée d'arbitre idéologique au sein d'un champ sémantique impur. La grande singularité de sa démarche tient dans la mise en place de dispositifs narratifs appelant ouvertement l'observateur à prendre part à l'élaboration de fictions.

Ainsi, *My Mirage* (1986-1991), une série de près de 170 pièces faisant état des errances de Billy, un Américain de classe moyenne noyé dans le tourbillon des années 60 et 70. Enfant anxieux de comprendre le monde, Billy se soustrait aux spasmes de l'adolescence pour se perdre dans l'utopie du psychédélisme. Au cœur de l'hallucination, il suit dans une secte païenne une femme qu'il vénère, avant de réintégrer la foi de sa jeunesse et de « renaître » comme Nouveau Chrétien. Chacune des pièces de la série est dessinée, photographiée, filmée ou peinte dans un style différent et s'approprie une image prélevée dans un champ iconographique vaste, allant de l'illustration pour enfants à l'art contemporain, en passant par la bande dessinée ou le graphisme de la contre-culture californienne. L'image qui sert de source à chacune des œuvres est littéralement reconfigurée à l'effigie de Billy selon les logiques narratives et stylistiques propres aux iconographies employées. Les œuvres de *My Mirage* apparaissent donc comme autant de catalyseurs des projections mentales d'un personnage dont l'identité devient problématique au fur et à mesure qu'elle s'énonce. Le récit ne peut donc manquer d'être un mirage, d'apparaître et de disparaître selon la distance de l'observateur. La mise au point, ici, est conceptuelle plutôt que physique et dépend de la manière dont on considère les images de J. Shaw : agrégat de sources hétérogènes, moments d'une histoire personnelle ou fragments d'une histoire collective. La totalité est toujours un leurre et suppose que l'on opère par sa « lecture » d'abord un montage et, ensuite, que l'on gère cette opération simultanément sur les différentes strates de l'œuvre.

Il en va de même pour *Dream*, une série commencée en 1992 : J. Shaw retranscrit ses rêves en une page de bande dessinée, (*Dream Drawings*), puis il fabrique les nombreux objets rencontrés dans ces mêmes rêves (*Dream Objects*). Suivant une logique onirique faite d'associations libres, ces objets prennent des formes diverses : œuvres qu'il aurait lui-même réalisées, celles d'autres artistes contemporains, tableaux d'amateurs, mobilier, reliques de collections en tout genre, etc. Le plus souvent, les *Dream Objects* s'apparentent simultanément à plusieurs de ces catégories. Si l'activité onirique était supposée chez les surréalistes réveiller un inconscient collectif révolutionnaire, capable de créer des formes nouvelles, le rêve n'est chez J. Shaw qu'une manière de soumettre sa production artistique au traitement d'abâtardissement naturel des objets de notre quotidien, et de l'inscrire au sein d'un réseau de significations qui ne cesse d'affaiblir l'autorité de sa différence symbolique.

Cette première rétrospective de J. Shaw inclut également les *Thrift Store Paintings*, sa collection de tableaux d'amateurs ainsi que de très nombreuses autres séries.

jim shaw

ARTIST'S FILE

30 janvier - 6 mars 1999

vernissage le samedi 30 janvier de 16h00 à 21h00

Galerie Praz-Delavallade

28, rue Louise Weiss 75013 Paris

téléphone 01 45 86 20 00 télécopie 01 45 86 20 10

e-mail : prazdela@club-internet.fr

ARTIST'S FILE

JIM SHAW

24 JUNE - 29 JULY, 2000

RECEPTION SATURDAY JUNE 24, 6-8 PM

PATRICK PAINTER, INC

2525 Michigan Ave, Santa Monica, CA USA 90404
Telephone: 310.264.5988 Facsimile 310.264.5998

Jim Shaw

SHAW, JIM



ARTIST'S FILE

Jim Shaw
November 15 - December 20, 1997

Closing Reception: December 20, 4-6 pm

Rosamund Felsen Gallery
Bergamot Station B4
2525 Michigan Ave. Santa Monica, CA 90404
Tel 310 828-8488 Fax 310 828-1075

Howard Fox, Curator
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90035

21

SHAW, JIM

METRO PICTURES
150 GREENE STREET
NEW YORK, NEW YORK 10012
212-925-8335
FAX 212-219-2027

JIM SHAW

EXHIBITION INCLUDES PHOTOGRAPHS COMMISSIONED FROM FREDRIK NILSEN

OPENING RECEPTION: SATURDAY OCTOBER 10, 5-7 PM
OCTOBER 10-NOVEMBER 7 1992

ARTISTS'S FILE

METRO PICTURES

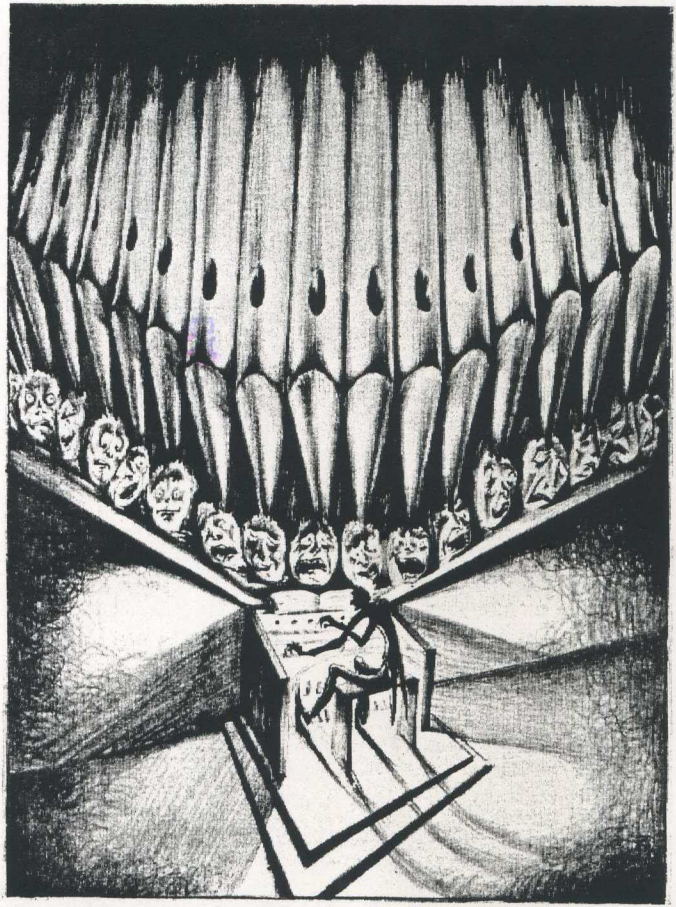
JIM SHAW

THE SLEEP OF REASON

21 SEPTEMBER TO 19 OCTOBER 1996

OPENING RECEPTION SATURDAY 21 SEPTEMBER 5–7 PM

150 GREENE STREET NEW YORK 10012 TEL: 212.925.8335 FAX: 212.219.2027



La Luz de Jesus Gallery
Presents
A Reception to Celebrate
the Release of
"Thrift Store Paintings"
A Book Compiled by
Jim Shaw
Friday, Dec. 21
7-10PM



LACMA
MS ANNE EDGERTON
5905 WILSHIRE
LOS ANGELES CA 90036

for more info:
La Luz de Jesus Gallery
7400 Melrose Ave.
Los Angeles, CA 90046
213.651.4875



JIM SHAW

MY MIRAGE § NEW WORK

Reception Friday 9 March 1990 6-8 pm

FEATURE

484 Broome St NY NY 10013

212/941-7077 Tues-Sat 11-6 pm

Exhibition continues through 7 April

JIM SHAW

NEW WORK

Reception for the artist, Tuesday, December 4, 1990, 6-8 p.m.

LINDA CATHCART GALLERY

924 COLORADO AVENUE, SANTA MONICA, CA 90401 (213) 451-1121 FAX (213) 451-2781

LINDA CATHCART GALLERY
924 COLORADO AVENUE, SANTA MONICA, CA 90401

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Howard Fox, Curator
LACMA
5905 Wilshire Blvd.
Los Angeles, CA 90036

ART LA 90

The 5th International Contemporary Art Fair
December 6-10, 1990
Los Angeles Convention Center

ART FAIR — BOOTH 410

JIM SHAW

"LIFE & DEATH"

TEXAS GALLERY

OPENING TUESDAY
NOVEMBER 10 FROM
6 UNTIL 8 P.M. AND
CONTINUING THROUGH
DECEMBER 5, 1992
AT TEXAS GALLERY
2012 PEDEN STREET
HOUSTON, TX 77019
PHONE (713) 524 1593
FAX (713) 524 0534





Howard Fox
LOS ANGELES COUNTY MUSEUM
5905 Wilshire Blvd.
Los Angeles, CA 90036

ARTIST'S FILE

LINDA CATHCART GALLERY

JIM SHAW

New Work

DREAMS MONEY CAN BUY

May 1 - 29

Gallery hours 12-5

Thursday through Saturday

Reception for the artist, May 1, 4-6

1643 12TH STREET
SANTA MONICA, CA
90404
TEL (310) 392-8578
FAX (310) 392-4876

SHAW, JIM

I dreamed I was performing in an alternative space in my Maidenform bra

SHAW, JIM

ROSAMUND FELSEN GALLERY

Bergamot Station B4
2525 Michigan Ave. Santa Monica CA 90404
Phone 310 828 8488 Fax 310 828 1075



JIM SHAW

JANUARY 7 - FEBRUARY 4, 1995

Howard Fox, Curator
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90035

Reception - Sat. January 7, 4 - 6 PM
Artist's talk - Sat. January 14, 3 PM

ARTIST'S FILE

METRO PICTURES
150 GREENE STREET
NEW YORK, NEW YORK 10012
212-925-8335
FAX 212-219-2027

JIM SHAW

DREAMS THAT MONEY CAN BUY

4 DECEMBER 1993 — 15 JANUARY 1994

LINDA CATHCART GALLERY
924 COLORADO AVENUE, SANTA MONICA, CA 90401

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Jim Shaw

NEW WORK FROM

"MY MIRAGE"

November 19 - December 19

Eleanor Hartman
LACMA Research Library
5905 Wilshire Blvd.
Los Angeles, CA 90036

William Wegman

OUTDOOR PHOTOGRAPHS

November 19 - December 31

LINDA CATHCART GALLERY

924 COLORADO AVENUE, SANTA MONICA, CA 90401 (310) 451-1121 FAX (310) 451-2781

Opening reception Saturday 10 Mar 6–8pm

METRO PICTURES

Jim Shaw

10 Mar – 21 Apr 2001

519 West 24th Street New York 10011 T 212 206 7100 F 212 337 0070

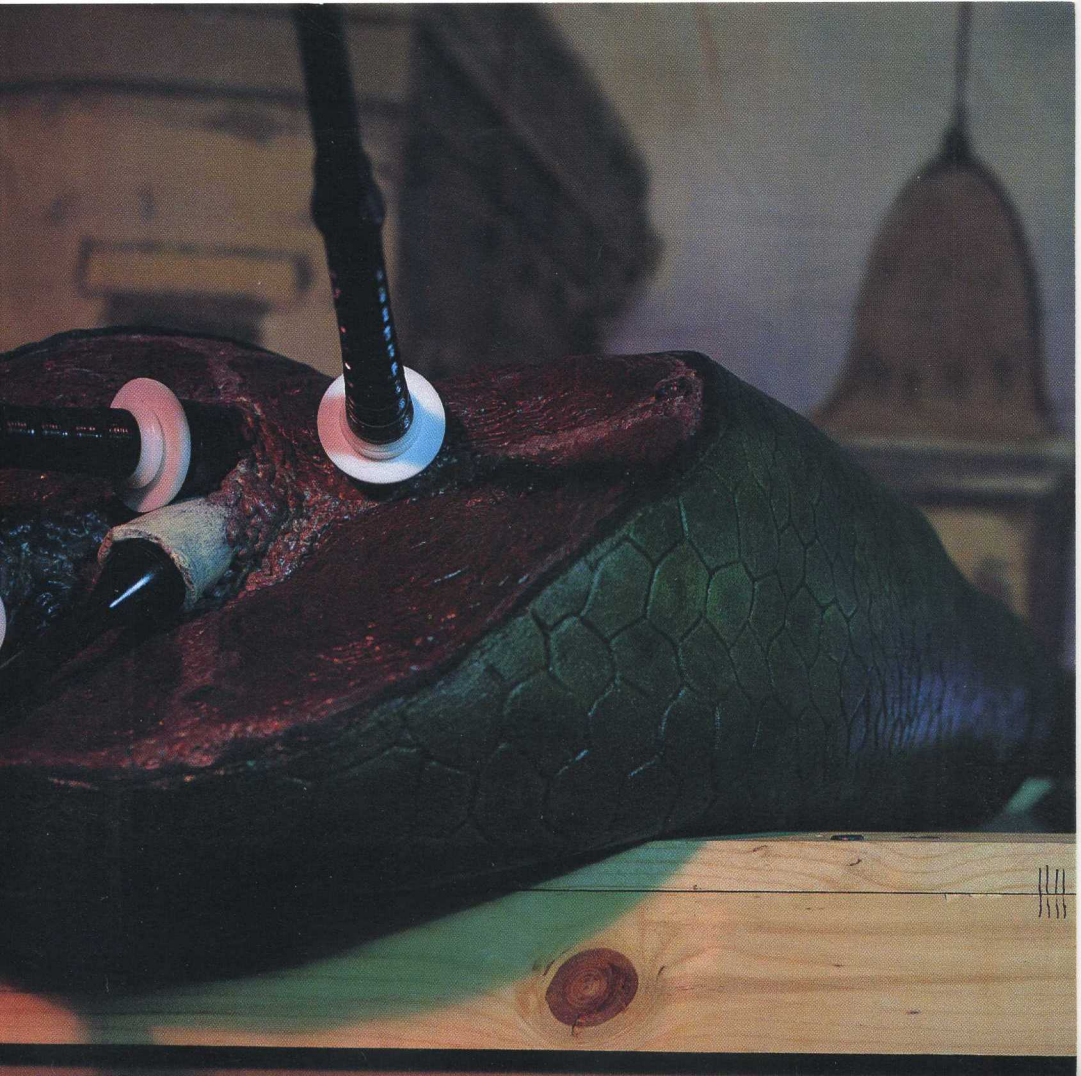
WEDNESDAY 15 MAY 8 PM $5

Kathe Burkhart reading excerpts from The Double Standard, a novel in progress

Jim Shaw videos: The Andersons, The True False Mirror, Billy Goes To A Party

program duration: 60 minutes
limited seating

FEATURE 484 BROOME ST NYC 941-7077



JIM SHAW

THE DREAM THAT WAS NO MORE A DREAM

JANUARY 8 - FEBRUARY 12, 2005

PATRICK PAINTER, INC 2525 Michigan Avenue, Santa Monica, CA. USA 90404
T/310.264.5988 F/310.264.5998 www.patrickpainter.com

sculpture: Julian Hoeber & Jim Shaw; photography: Chris Warner & Jim Shaw

ARTIST'S FILE

JIM SHAW

24 JUNE - 29 JULY, 2000

RECEPTION SATURDAY JUNE 24, 6-8 PM

PATRICK PAINTER, INC

2525 Michigan Ave, Santa Monica, CA USA 90404
Telephone: 310.264.5988 Facsimile 310.264.5998



CASINO LUXEMBOURG
Forum d'art contemporain

Madame Erna Hennicot-Schoepges, Ministre de la Culture,
a le plaisir de vous convier au vernissage de l'exposition

ARTIST'S FILE

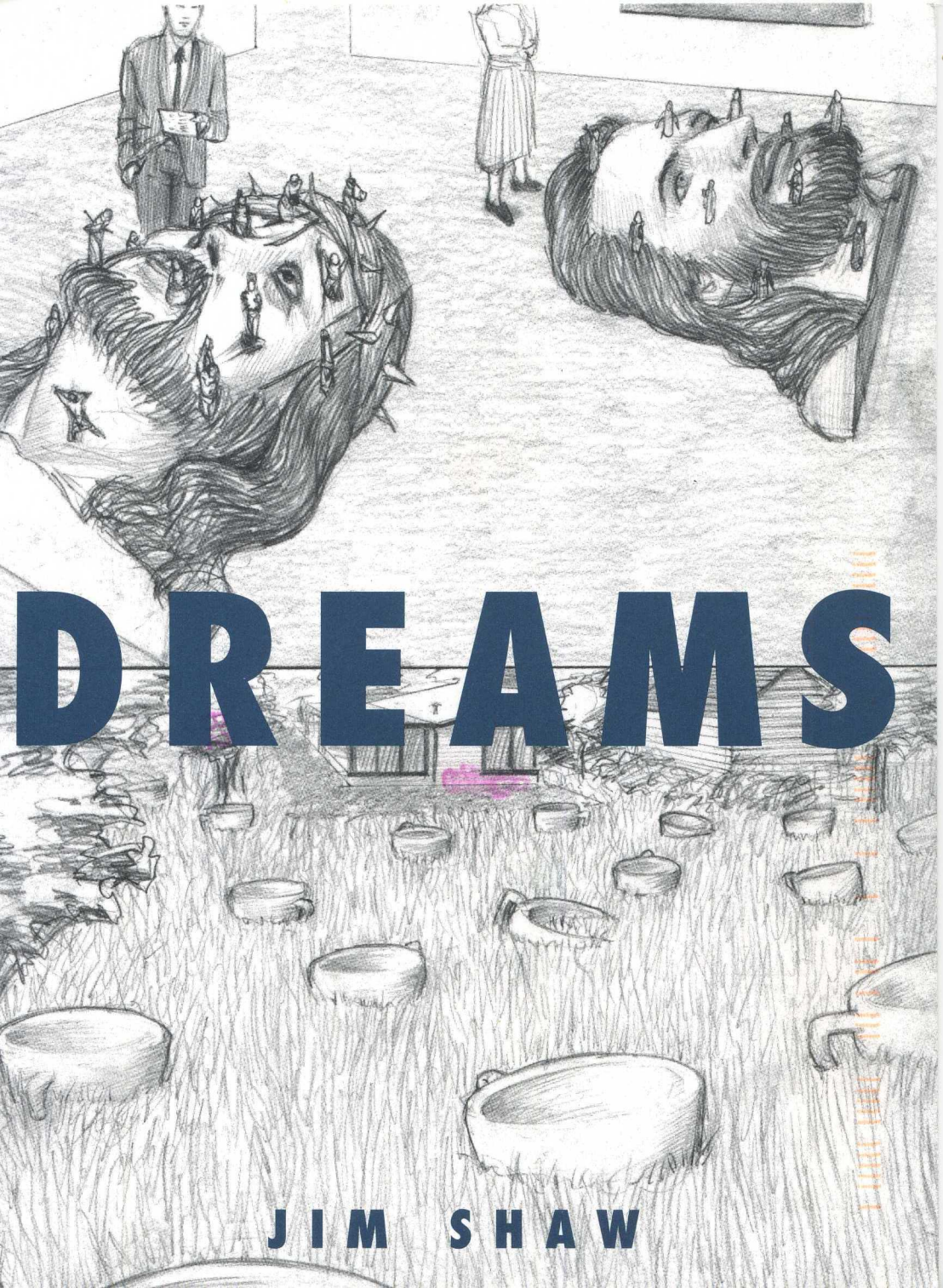
Jim Shaw
Everything Must Go 1974-1999

le vendredi 7 mai 1999 à 19h00

Exposition du 8 mai au 4 juillet 1999
ouvert de 11h00 à 18h00 • le jeudi de 11h00 à 20h00 • fermé le mardi

Casino Luxembourg a.s.b.l. • 41, rue Notre-Dame • L-2240 Luxemb
Tél. (+352) 22 50 45 • Fax (+352) 22 95 95
casino-luxembourg@ci.culture.lu • http://www.men.lu/casino/casino.l

LACMA - LA County Museum of Art
Mr Howard Fox
Wilshire Boulevard 5905
USA - Los Angeles, CA 90036


DREAMS
JIM SHAW

SHAW, JIM

SMART ART PRESS
AND
ROSAMUND FELSEN GALLERY
INVITE YOU TO
A
PUBLICATION PARTY
AND
BOOK SIGNING
OF

DREAMS

A BOOK OF DRAWINGS
BY
JIM SHAW

THURSDAY JUNE 8
6-8 PM

ROSAMUND FELSEN GALLERY
2525 MICHIGAN AVE, B4
SANTA MONICA, CA 90404

RSVP 310-264-4678

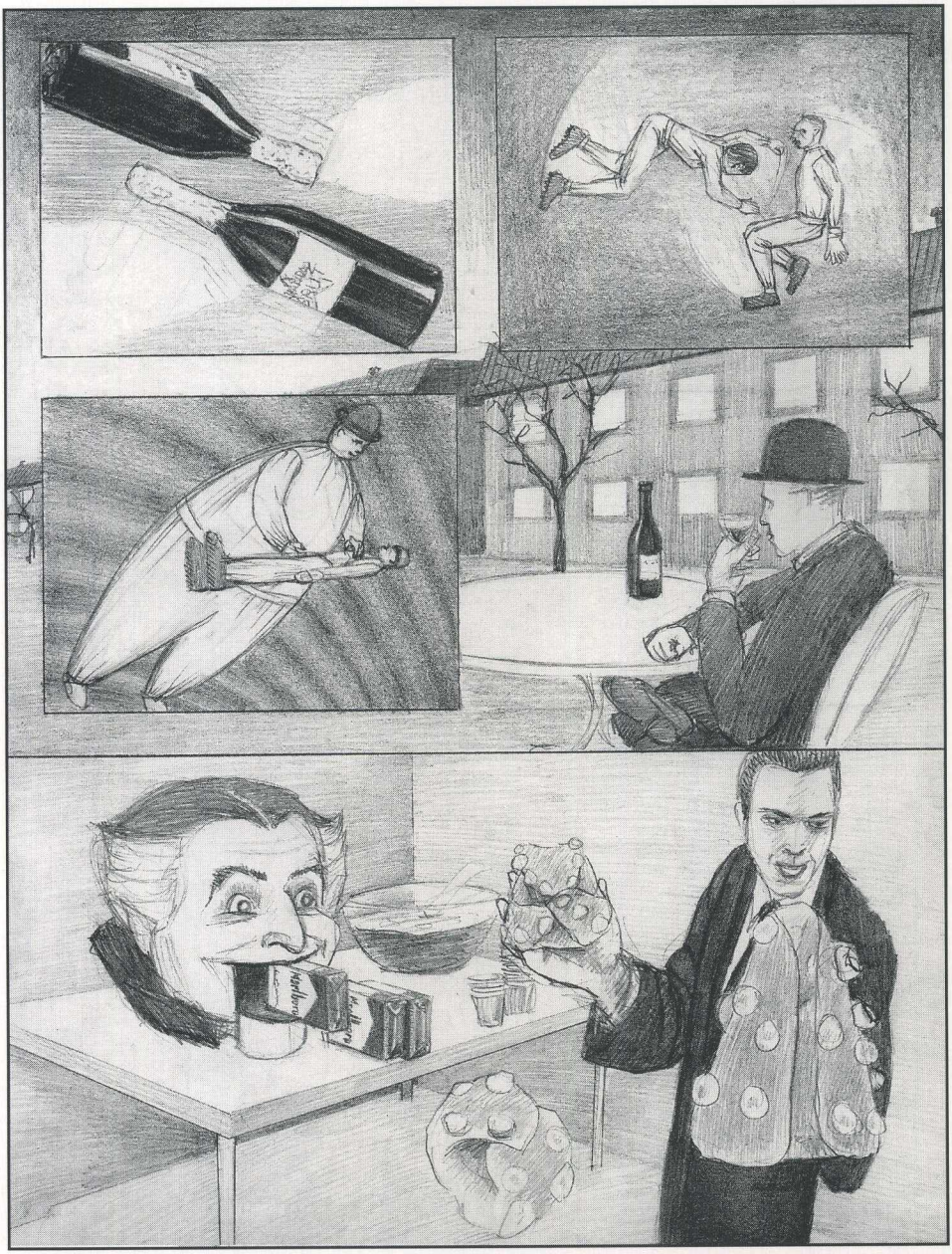
DISTRIBUTED BY RAM PUBLICATIONS, USA

MARINA DEL REY CA 902
PM
27 MAY
1995

ARTIST'S FILE

Old Glory
USA G
For U.S. addresses only

Howard Fox, Curator
L. A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90035



SHAW, JIM

ARTISTS'S FILE

UNLV
UNIVERSITY OF NEVADA LAS VEGAS

Donna Beam Fine Art Gallery
4505 Maryland Parkway
Box 455002
Las Vegas, Nevada 89154–5002

Bulk Rate
U.S. Postage
PAID
Las Vegas, NV
Permit No. 200

What exactly is a dream and what exactly is a joke...
Drawings by Jim Shaw

January 20 – February 17, 1995
Donna Beam Fine Art Gallery

Reception for the artist:
January 20, 1995, 5–7 PM

Image: *I'm watching a Fanboy video of the first alien trailer with scenes cut from the finished film as an announcer says stuff like, "You thought there was something different in the shower scene didn't you?" Lyrical shots of champagne bottles spinning towards each other, in slow motion, people floating in anti-gravity, a sleeping human being tended by a wide, 12 foot android and the survivor settling into an alcoholic haze in a Belgian suburb.*
At a "punk" party an Al Lewis (Grandpa Munster) head marketed cigarettes and a pompous guy had some soft gelatinous rubber letters that looked like "mad balls."
1993, graphite on paper, 9 x 12 inches.

For further information, please call (702) 895-3893

CURATOR OF CONTEMP ART
L A COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD
LOS ANGELES CA 90036

This project has been funded, in part, by a grant from the Nevada State Council on the Arts, a state agency.



JIM SHAW

Left Behind #8,9,10
West Gallery

Dream Object (I was in my Japanese gallery / museum in Japan...)
East Gallery

December 2, 2006 - January 13, 2007

Opening Reception
Saturday, December 2, 6 to 8 pm

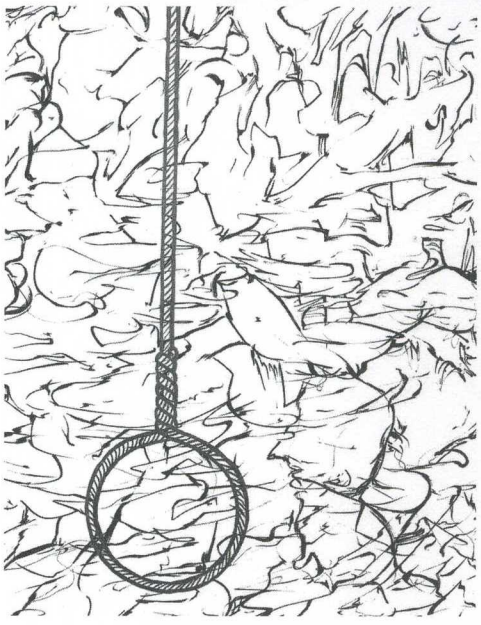
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T: 310 264 5988 F: 310 264 5998 www.patrickpainter.com

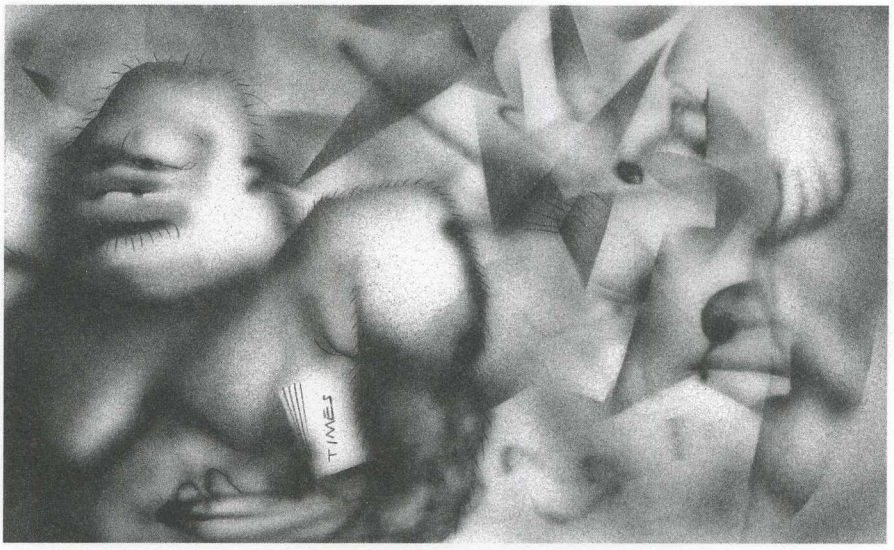
Image Credits: Makeup - Julian Hoeber, Daniel Hope, Brendan Morrison, and Ann Trondson. Photo - Heather Culp. Costumes - Jill Spector, and Sarah Cromarty.

METRO PICTURES
519 WEST 24TH STREET NEW YORK 10011 T 212 206 7100 F 212 337 0070 GALLERY@METROPICTURESGALLERY.COM

JIM SHAW
DRAWINGS
13 SEPTEMBER – 18 OCTOBER, 2003
RECEPTION 13 SEPTEMBER 6 – 8 PM



Untitled, 2003, 17 x 14 inches, marker and paint pen on paper



Untitled, 1981, 11 1/2 x 14 1/2 inches, airbrush and pencil on paper

Jim Shaw opens the 2003/04 season at METRO PICTURES with an exhibition of 20+ years of drawings. Drawings from every series are included – rare airbrush works of the late 1970s, the narrative and illustrative drawings of the 1980s "My Mirage" series, Dream Drawings of the 1990s, and "0-ist" drawings, related to Shaw's Americana pseudo-religion.

Drawing is the one constant in Shaw's wide-ranging enterprise that embraces every medium (painting, sculpture, drawing, photography, music, etc.). Shaw's skillful, diverse works on paper are often highly detailed and meticulous, but can also draw upon informal drawing gestures and graphic styles that quote comic books, storyboards, advertising or illustration. Shaw's sources, in addition to current and historical art references, include the vast expanse of eccentric vernacular material collected from used bookshops, thrift stores, and flea markets across the U.S.

Jim Shaw's work is currently on view at Magasin Center National d'Art Contemporain, Grenoble, France. He will show the complete "My Mirage" project at LA MOCA. A survey exhibition was at Casino Luxembourg, MAMCO in Geneva, and the Contemporary Arts Center in Cincinnati. Shaw's work has been included in major shows of L. A. artists such as "Helter Skelter" at the Museum of Contemporary Art in Los Angeles and "Sunshine and Noir," originated by the Louisiana Museum of Modern Art in Denmark that traveled throughout Europe and the U. S. He was in the 1991 Whitney Biennial and the 2002 Sydney Biennial. Some of the collections that hold Jim Shaw's work are the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, Los Angeles County Museum of Art, and the Whitney Museum of American Art.

Shaw

LINDA CATHCART GALLERY

LIBRARY
NOV 29 1990
LOS ANGELES COUNTY
MUSEUM OF ART

November 15, 1990

FOR IMMEDIATE RELEASE

JIM SHAW
New Work

December 4, 1990 - January 12, 1991
Reception for the Artist: Tuesday, December 4, 6-8pm

The Linda Cathcart Gallery is pleased to announce an exhibition of over 25 new works in multiple media by Los Angeles artist Jim Shaw.

Shaw was born in 1952 in Midland, Michigan. He attended the University of Michigan at Ann Arbor, earning a BFA in 1974. He moved to California in 1975 to attend California Institute of the Arts where he received an MFA in 1978.

The new exhibition at the Gallery represents a continuation of the My Mirage series begun in 1985. To date Shaw has made over 100 works as part of this series. Each is scaled and formated identically. My Mirage is a "book" about a character named Billy, born in the American Mid-West in the 1960's. His passage through adolescence into young adulthood is the subject of the work. Drawing upon visual sources as diverse as political and psychedelic posters, Peanuts cartoons, children's Dr. Seuss books, the Bible, the highschool yearbook, and paintings by Magritte, di Vinci and Rauschenberg Shaw combines high and low cultural references. Writing of this series, Larry Rinder, Matrix Curator at the University Art Museum, Berkeley, states "Shaw simply weaves such manifestations into a much broader web in order to indicate the common sources of the symbols which represent our society's collective unconscious."

In Shaw's work like that of many of his contemporaries, Rinder notes, "one finds an attempt to articulate a kind of vestigal spirituality through symbols drawn largely from the spiritually bereft arena of American vernacular culture."

The exhibition will continue through Saturday, January 12, 1991. The Gallery is open Tuesday - Friday from 10:00 to 5:30, Saturday from 11:00 to 5:00. For further information please call 213-451-1211.

SHAW, JIM

924 COLORADO AVENUE, SANTA MONICA, CA 90401 (213) 451-1121 FAX (213) 451-2781

ROSAMUND FELSEN GALLERY

Bergamot Station B4
2525 Michigan Avenue
Santa Monica California 90404
TEL 310·828·8488
FAX 310·828·1075

The upcoming exhibition at the Rosamund Felsen Gallery will be:

JIM SHAW

I dreamed I was performing in an alternative space in my Maidenform bra

January 7 - February 4, 1995
Artist's talk January 14, 3:00PM

Gallery hours are Tuesday through Saturday, 10:00 a.m. to 5:30 p.m.

Rosamund Felsen Gallery
Bergamot Station B4
2525 Michigan Avenue Santa Monica, CA 90404
Tel 310.828.8488 Fax 310.828.1075

SHAW, JIM

Consciousness Razing

Morality, delirium and the well-lighted street



Sheila Klein's "Vermonica": Will it make you a better citizen?

BY RALPH RUGOFF

DS ART GOOD FOR YOU? IS THE EXHIBITION space in fact a type of clinic where we go to heal our spiritual ills? In *Culture of Complaint,* critic Robert Hughes dives into the debate over these questions with a thunderous blast, spraying piss and vinegar in all directions. Contemporary art, he rails, is being eviscerated by an obsession with sanctimonious morality. What's worse, the agenda involves emotional manipulation: protesting the crimes of "the pale penis people" in the name of their alleged victims.

Hughes, a one-man culture of complaint himself, traces the idea that art can improve us to this country's Puritan roots. To overcome the Puritan resistance to sensual enjoyment, he argues, art critics in the mid-19th century exaggerated the moralizing power and spiritual uplift of art. Even William James once compared a Boston art museum to a clinic that offered "harried self-conscious Americans the chance to forget themselves, to become like children again, immersed in wonder."

While Hughes' witty invective gives his book one advantage over most writing on the subject, he's dead wrong when he suggests the therapeutic aesthetic is an American invention. Beginning with the Romantic period in Europe, poets frequently credited the art experience with transcendent and healing powers. It's an idea that goes back at least to classical Greece, where beauty was thought to elevate the soul. And in the era of modernism, even a pure aesthete like Matisse claimed his paintings could soothe the frayed nerves of overworked businessmen.

In the 20th century, the most radical claims on behalf of art's therapeutic powers were made not by contemporary P.C. types but by the Surrealists, who aimed to usher in a new-and-improved humanism through liberating the repressed contents of the unconscious. Among other strategies, the Surrealists looked on dreams as a key source of inspiration. The poet Paul Eluard, before going to sleep at night, used to place a sign on his hotel room door declaring: "Poet at work."

Some 70 years later, Jim Shaw has decided to give this agenda a new twist. In a show at the Linda Cathcart Gallery called "Dreams That Money Can Buy" (a title lifted from a 1944 Surrealist film by Hans Richter), Shaw presents two distinct genres of "dream drawings." On the ground floor, each work features a single image — a dog, a piece of furniture, a visceral biological specimen — floating against the white space of the page, and accompanied by a neatly handwritten description of an unrelated dreamlike narrative. Drawn in pencil, the illustrations are compulsively detailed, and in their brown wood frames, some look like they'd be right at home in a natural history museum.

But the texts are weirdly disjointed. Alongside an image of a nibbling rodent, we read: "George Bush is telling Ronald Reagan that everyone respects him, then a white construction worker, a Latina student and a black banker voice their support. Then I see Manhattan beneath me, a harbor at sunset, a little girl runs in a garden . . ." Above a picture of a bulldog, the neatly printed writing begins: "I talk about the racial divisions in Los Angeles briefly then a white woman talks about her fears of a riot and a black woman says she fears crime. Before that someone is accused of bigotry, Tawny Little talks to Jerry Dunphy, Mario Cuomo talks about social security . . ."

It's as if Shaw goes to sleep with a TV antenna implanted in his brain. In fact, these "dreams" aren't dreams at all, but deadpan transcriptions of things seen on the tube (with the added projection of his own participation). By removing all narrative markers and contextual clues, Shaw gives us what amounts to a phenomenological description: this is what television might look like to someone with a neurological disorder such as amnesia. Inasmuch as TV reduces our cultural memory to an eternal present, there's a telling logic at work in these flattened descriptions.

ART

On another level, though, Shaw seems to be suggesting that today it's the mass media that carries the Surrealist torch. In his artist's statement, he speaks of co-option, as if Surrealism had somehow been absorbed into the domain of Madison Avenue and network TV. Yet from its earliest days, Surrealism drew on the disjunctions common to mass culture, celebrating the bizarre aesthetics of circus posters, wax museums and popular advertising. So has the mass media colonized our unconscious, as Shaw implies, or has the mass media always been a mise en scène of that unconscious? The only sure thing is that delirium — as evidenced in the way TV cuts back and forth between incongruous images of war-torn Bosnia and Calvin Klein ads — is our lingua franca.

Upstairs in the gallery's second floor, over 100 sketches record scenes from Shaw's own dreams. On the face of it, this overwhelming amount of material speaks of a boorish self-involvement. The problem with listening to people tell you their dreams is that most dreams don't make great narratives — usually, you have to be there to get it. But they can generate interesting images — at least Shaw's do. One of the most humorously abject shows the artist with sagging shoulders and belly in a tiny bikini, standing in a Vegas hotel lobby near some waiters with clown faces. "I wanted to swim in the basement pool but my swimsuit was too tight and my testicles were hanging out," the text reads. "I noticed a group of college students in clown makeup who were crying about their summer internships as hotel employees being over. They were signing each others' commemorative books."

Are we supposed to psychoanalyze these drawings, or interpret them aesthetically? Shaw's works split the line between documentary record and imaginative act, hovering on the borderline of art. It's a quality shared by the Surrealists' best writings, which, as Walter Benjamin remarked, "are not literature, but are concerned literally with experiences." As an ultimate spin on the idea of art as therapy, Shaw states that he's used these drawings in psychotherapy sessions, where he's found that drawing a dream reveals connections and patterns easily missed in a verbal account. The dreams your money can buy from Jim Shaw, in other words, are therapeutic relics, remnants of someone else's cure offering no promises for your own.

IN 1925, THE LOS ANGELES BUREAU OF Streetlighting was established with a mandate to illuminate the city's nocturnal life. It's debatable how much nocturnal life L.A. has now, but we do have about 220,000 streetlights — a fact I'm now aware of thanks to artist Sheila Klein. In a gesture that turns these urban artifacts into ready-made sculpture, Klein has lined up 25 different models, from various eras and parts of the city, in a shopping center parking lot on the corner of Santa Monica and Vermont.

Titled "Vermonica," the installation is an outdoor museum that chronicles the history of streetlamp design, while testifying to the poetry and sculptural presence of these ubiquitous objects. Selected from some 250 styles used in the city, the lights on display range from the modern stripped-down "cobra heads" — which call to mind something designed for prison yards — to obsolete lamps whose baroque lines conjure the elegant ghosts of L.A.'s past — or an '80s gentrification project. A plaque at the base of each lamp gives its official name and typical location, but unfortunately no dates.

Arranged by height with the tallest lamps in the middle, the "Vermonica" line-up forms an eccentric arc of light that gives a spark of life to a shopping center where a number of storefronts were burned down in last year's civic unrest. Working with the cooperation of the Bureau of Streetlighting (whose motto "Bright Lights — Safe Nights" ought to be returned to the Bureau of Slogans), Klein installed the lamps with volunteer crews from the field operations division.

According to Klein's handout, "Vermonica" aims to "encourage people to notice the variety of street lights they see every day, and to appreciate the efforts of the Bureau of Streetlighting." While I can't say it's bolstered my appreciation of this basic civic service — at least not yet — the work has got me incessantly looking at street lamps as a form of site-specific sculpture. Even the regular lamps in the "Vermonica" parking lot — towering poles with a cross-shaped cluster of four lights at the top — suddenly exude a certain low-key charm, whereas they used to look unbearably grim.

Is that somehow therapeutic? Well, it makes driving around the city a little more interesting, and provides some unexpected moments of pleasure, however small. And on some level, that kind of perceptual shift — when something you hadn't noticed before abruptly stands out as an object worthy of attention — reconnects us to an understanding that our point of view is a point of ceaseless negotiation. We're reminded that the world — or in this case, the street lamp — isn't a "given," but is itself in a continual process of production and maintenance. LA

FOR ADDITIONAL ART LISTINGS, SEE THE CALENDAR ART SECTION ON PAGE 121.

CULTURE OF COMPLAINT: The Fraying of America
By ROBERT HUGHES
Oxford University Press
210 pages; $19.95 hardcover

JIM SHAW: "Dreams That Money Can Buy"
At LINDA CATHCART GALLERY
1643 12th St.
Santa Monica
Through May 29

SHEILA KLEIN: "Vermonica"
At 4641 Santa Monica Blvd.
Through May 1994

LINDA CATHCART GALLERY

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LOS ANGELES COUNTY
MUSEUM OF ART

March 20, 1992

FOR IMMEDIATE RELEASE

JIM SHAW
"Horror A Vacui"

April 11, 1992 - May 19, 1992
Reception for the Artist: Saturday, April 11, 3-5pm

The Linda Cathcart Gallery is pleased to announce an exhibition of new work by Jim Shaw.

"Horror A Vacui" is the title of a 45 panel narrative Shaw conceived with the writer Benjamin Weissman. This project consists of two works - one of which is currently on view in the Museum of Contemporary Art, Los Angeles, exhibition Helter Skelter (January 26 - April 26).

Shaw's piece illustrates the artist's fear of a vacuum, using a cartoon describing a serial killer, who chooses his victims using a Thomas Guide (street maps to Los Angeles), intending to have a victim from each part of the city. Like Shaw's previous 120 panel work titled "My Mirage" (1989-1991) the new work references contemporary culture's obsessions with success, money and low-brow entertainment. A.M. Homes writes in Artforum magazine, "As with much of Shaw's work, what at first appears to be boyishly playful, upon closer inspection proves to be both politically and philosophically resonant."

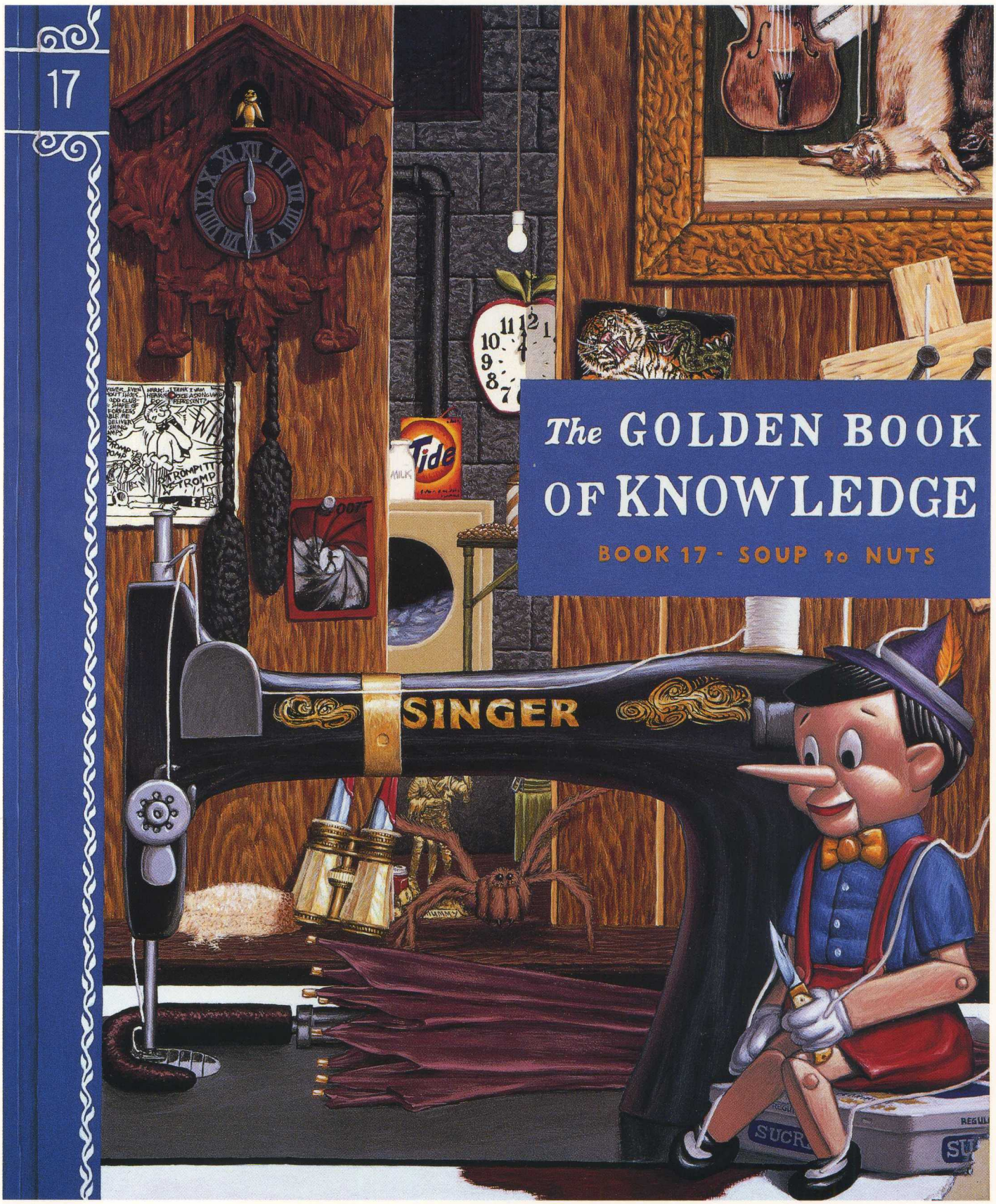
Jim Shaw was born in 1952 in Midland, Michigan, educated at the University of Michigan and California Institute of the Arts. He lives and works in Los Angeles. His work was exhibited last year at the Whitney Museum, New York, and the Museum of Modern Art, New York.

This exhibition will continue through May 19, 1992. The Gallery is open Tuesday - Saturday from 10:30 to 5:30. If you require additional information, photographs or transparencies, please call: 310-451-1121.

SHAW, JIM

924 COLORADO AVENUE, SANTA MONICA, CA 90401 (310) 451-1121 FAX (310) 451-2781

February 9–March 17, 1991



Cover:
Nature Morte, *1989*
Gouache on board
17 x 14 inches
Collection Eileen and Peter Norton



Space, *1989*
Gouache and photostat
17 x 14 inches
Collection Fredericka Hunter and
Ian Glennie

__My Mirage__ is a series of over one hundred identically scaled works done in a variety of media. Begun by Jim Shaw in 1985, the artist feels the series is finally nearing completion. This exhibition marks the first time that the series has been shown virtually in its entirety.

Structured as a loosely knit but highly complex narrative, __My Mirage__ is divided into five sections or "chapters." Shaw's story revolves around the life of a character named Billy, who first appears as an innocent small-town American kid growing up in the 1960s. Through an extraordinary sequence of images and texts, Shaw charts Billy's youth and adolescence, marking the ever more bizarre disruptions of Billy's moral foundation. Sexuality and spirituality are the primary arenas in which Billy's struggle between "good" and "evil" unfolds. Having become involved with psychedelic drugs, Billy eventually comes under the influence of a quasi-satanic cult, which Shaw describes as "a carnival-mirror version of the Manson family." Finally, in a state of repentance, Billy turns the cult leader in to the police and becomes a born-again Christian. The story nears its conclusion as Billy takes to the pulpit himself as a newly ordained televangelist.

Shaw's representations of Billy are as unstable and transmogrifying as the character's own psychic condition. Billy's story is actually only scattered clues which, if followed carefully from image to image, yield ever-deeper insights into Billy's mind. One will notice, for example, that while Billy is usually recognizable as an ordinary-looking blonde figure, he occasionally appears as another character entirely. "He's got a martyr complex," reveals Shaw, "so he can appear as Charlie Brown or Jesus."

Throughout the series, Shaw maintains a meticulous consistency in drawing only upon imagery that Billy himself might have seen or created at the specific historical moment of America in the 1960s. Among the vast number of visual sources are 1960s political and psychedelic posters, Peanuts and Dr. Seuss cartoons, the apocryphal Bible, a high school yearbook, rock 'n' roll album covers, __Time__ magazine, the board game Life, and works of art by Magritte, Rauschenberg, and Kline. In the case of one Magritte-like painting, the imagery has been transposed into symbols taken entirely from Jimi Hendrix songs. By combining references to both high and low culture, Shaw's series undermines the privileged position of "fine" art. Rather than completely denying the validity of fine art, however, Shaw simply weaves such manifestations into a much broader web in order to indicate the common sources of the symbols which represent our society's collective unconscious. Like other young Los Angeles artists, Shaw attempts to articulate a kind of vestigial spirituality through symbols drawn largely from the spiritually bereft arena of American vernacular culture.

Although undeniably parodic and humorous in its intent, __My Mirage__ also can be taken as a serious allegory on the search for the meaning of life, albeit in the artist's words, "with a particular adolescent quality, whereby you search for meaning in rock 'n' roll lyrics." The title of the series itself, "My Mirage," is borrowed from a song by Iron Butterfly, a rock band from the 1960s which, in the story, is chosen by Billy's cult as a source for "wisdom" and psychic instructions. The song, says Shaw, "is about a guy who had a vision and paints it on the wall for all the beautiful people to come and see. That summed up my feelings about creativity. I'm interested in those fleeting moments of creative realization that can seem so ridiculous in retrospect. Like, Oh my God, the universe is like a molecule, the solar system is like an atom!"

Lawrence Rinder
Matrix Curator
University Art Museum
Berkeley, California

Acknowledgements
We would like to thank Lawrence Rinder of the University Art Museum, Berkeley for organizing this exhibition. We would also like to thank the many lenders to this exhibition who generously extended their loans for the St. Louis venue:

Paul Anderson, John Baldessari, James H. Balsam, Flora and Sidney Biddle, Wendy and Robert Brandow, Peter Bransten, Linda Cathcart Gallery (Santa Monica), Cherise Chen, Dennis Cooper and Mark Ewert, Edward Downe, Jr., Michael Findlay, Michael L. Finney, Arthur and Carol Goldberg, John Hughes, Fredericka Hunter and Ian Glennie, Dr. Stan Josephs, Jeffrey Kerns, Frank Konegsberg, Larry Kovar, Brian Leatart, Joseph K. Levene, Sherry Levin, Metro Pictures (New York), Mary Milton, Margaret Nielsen, Eileen and Peter Norton, Heidi Perlman, Petersburg Press (New York), Alan Power, Andrea Rosen, Danna Ruscha, Jim Shaw, Joel M. Shine, Barry Sloane, Judy and Stuart Spence, Texas Gallery (Houston), Jack and Connie Tilton, Emily Leland Todd, Los Angeles Councilman Joel Wachs, Thea Westreich Associates (New York), Whitney Museum of American Art (New York), Eric Wise, and other generous lenders who wish to remain anonymous.

SHAW, JIM



Ransome Note, *1989*
Silkscreen on raincoat
17 x 14 inches
Collection Mary Milton

Jim Shaw: My Mirage *was organized by the University Art Museum, Berkeley in conjunction with Intersection for the Arts, San Francisco. The exhibition has been made possible in part by grants from the Paul and Phyllis Wattis Foundation, The National Endowment for the Arts, The LEF Foundation, the California Arts Council, and Art Matters, Inc.*

Betsy Wright Millard
Assistant Curator of
Contemporary Art

Biography

1952 Born, Midland Michigan
1974 B.F.A., University of Michigan, Ann Arbor
1978 M.F.A., California Institute of the Arts
Currently living and working in Los Angeles

Selected One-Person Exhibitions

1981 ***Jim Shaw: Life and Death,*** *Zero Zero Club, Los Angeles*
1989 Dennis Anderson Gallery, Los Angeles
1990 Feature Gallery, New York
Linda Cathcart Gallery, Santa Monica
Jim Shaw: My Mirage, *The University Art Museum, Berkeley*

Selected Group Exhibitions

1987 ***LA: Hot and Cool: The Eighties,*** *MIT-List Visual Arts Center, Cambridge, Massachusetts*
Cal Arts: Skeptical Beliefs(s), *The Renaissance Society at the University of Chicago*
1989 L.A. Six, Rena Bransten Gallery, San Francisco
Amerikarma, *Hallways, Buffalo*
Erotophobia, *Simon Watson Gallery, New York*
1990 Berlin Film and Video Festival, Berlin, Germany
Video and Dream, *The Museum of Modern Art, New York*
Recent Drawings: Roni Horn, Charles Ray, Jim Shaw, Michael Tetherow, *Whitney Museum of American Art, New York*

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